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# BOARD OF EDUCATION, SOUTH KENSINGTON.

Extract from the Report of the Examiner (H.W.O. Hagreen) on the  
Art Examinations in Geometrical Drawing, April and June, 1905.

## EVENING EXAMINATION.

Results : 1st class, 753 ; 2nd class, 1,664 ; Failed, 2,228 ; Total, 4,645.

The work done showed improvement in some respects ; especially that in answer to questions on the scale and the problems on projection. There is still too much slovenly as well as weak draughtsmanship, and too little appreciation of the meaning and value of points of contact.

With few exceptions the results attained in Section B. are poor and indicate ineffective teaching. The object of the Section has usually been completely missed ; general principles do not appear to have been taught or enforced.

### SECTION A.

Q. 1. A plan is drawn to a scale of  $\frac{1}{360}$  (that is, every dimension on the plan is  $\frac{1}{360}$  of its true or natural size). Make a scale of yards by which single yards can be measured on the plan, up to 50 yards, and show feet diagonally.

Figure the scale properly, and show by two small marks on it how you would take off a distance of 38 yards 1 foot. The length of the scale may be obtained arithmetically.

The meaning of the scale and the principle of the diagonal were well understood. But a large number of solutions were incomplete scales devised solely for measuring the distance of 38 yards 1 foot, and no other. This indicates insufficient supervision of the students' work. Practical conditions of accuracy were not sufficiently considered.

Q. 2. Copy the given figure, making the radius of the outer Semi-circle 2". Determine *all* points of contact.

If you employ a protractor for measuring an angle, this must be clearly shown, and the number of degrees marked.

Very fairly drawn on the whole, but the very ordinary constructions were too often absent. There is a tendency, which appears to be growing, to copy the diagram by proportional enlargement of all its dimensions. It need hardly be said that this is not a satisfactory solution in such a question as this. Very few papers showed the points of contact between the small circles.

Q. 3. Copy the given border, using the figured dimensions. Determine *all* points of contact.

This easy question was very poorly done, owing to inadequate teaching concerning points of contact.

Q. 4. Construct an isosceles triangle  $ABC$ . Its altitude is to be 2'6", and each of the sides  $AB$ ,  $AC$ , is to be twice as long as the base  $BC$ .

About the triangle describe a square, one angle of which is at  $A$

There were few complete solutions. Here, where a proportional construction was needed, it was usually absent.

Q. 5. Draw a scale of chords of 3.5" radius, by which any multiple of 10° can be measured up to 90°. By means of the scale construct a triangle, base 4," angles at the base 80° and 20°. Write down the lengths of the two sides to the nearest hundredth of an inch.

The construction of the scale of chords was very well known and its use generally understood.

Q. 6. The diagram gives a plan and elevation of a "skeleton" or hollow cube, built up of bars square in section. Draw a new elevation on a vertical plane inclined at 60° to one horizontal edge of the cube. Only the visible edges need be drawn.

Q. 7. A solid cylindrical slab 1" thick, diameter of base 3", has its axis inclined at 30° to the horizontal plane. Draw its plan.

These two questions elicited much sound knowledge. But the drawing was often poor, particularly that of the ellipses.

#### SECTION B.

Q. 8. Draw a geometrical framework on which the given diaper pattern may be set out. Show very clearly what you consider the unit of repeat.

You are advised to draw the framework with instruments, and to sketch, freehand, just enough of the pattern to illustrate your meaning.

With few exceptions the solutions were helpless and unpractical, and showed little grasp of the meaning or use of a diaper or of a unit of repeat. The principles to be employed are so simple and so useful, that it is difficult to understand why they are so neglected.

Q. 9. A rhombus may be repeated so as completely to cover a plane surface. Can there be more than one method of arrangement, and if so under what circumstances? Illustrate your answer with diagrams.

Not often attempted and not well done. Many papers showed the same arrangement of rhombi in different positions, as if this constituted a fresh arrangement.

Q. 10. Indicate clearly any geometrical help you would use in setting out the ornament on the plate shown in the diagram. Make your drawing larger than the diagram.

Disappointing. Very few candidates attacked the problem from the standpoint of a designer; many made inaccurate assumptions (for instance, that the larger panels were twice as wide as the smaller); some failed to count the right number of panels.

Q. 11. Show how you would set out the geometrical part of the panel shown in the diagram. Take care to preserve the proportions approximately, and to make your methods perfectly clear throughout.

The answers to this question were perhaps the most satisfactory in the section—but there was too little observation of the proportion of the parts.

Q. 12. Make an approximate plan and elevation of the tureen and dish shown in diagram, omitting all surface decoration. Show clearly your methods of projection.

More often attempted than the corresponding questions in former examinations, but not so well done. Many candidates failed to "read" the shape of the tureen and dish from the diagram. Most of the freehand sketching was very poor.



## GEOMETRICAL DRAWING:

## DAY EXAMINATION.

Results : 1st class, 422 ; 2nd class, 965 ; Failed, 736 ; Total, 2,123.

The general quality of the exercises was higher than in any previous examination ; really worthless papers have notably decreased in number, while really good ones have increased.

Attention appears to have been concentrated, more than hitherto, upon considerations of practical utility, except in the matter of points of contact.

Draughtmanship, while of course still capable of improvement, was on the whole satisfactory, especially in Section B. Most of the constructions in this section are now shown geometrically and clearly, and there is far less slovenly scribble. Where freehand work was needed, however, as in Questions 8 and 12, it was usually very feeble.

Projection is little attempted by some schools, but where employed is progressing satisfactorily.

The geometry of "pattern" is at last receiving attention, and with good results.

## SECTION A.

Question 1. Six feet are represented on a drawing by one inch. Make a scale for the drawing by which single feet can be measured up to 40', and show inches diagonally.

Figure the scale properly, and show by two small marks on it how you would take take off a distance of 20' 8".

Shows steady improvement. Many faults in scale drawing which used to be quite common have practically disappeared. Among those which remain are (1) want of practical precautions for securing equality of divisions ; (2) want of appreciation of the value of right figuring ; (3) primary divisions of 6' or 4' or 8' each instead of 10'.

Question 2. Make a copy of the diagram, using arcs of  $1\frac{1}{4}"$  and  $\frac{5}{8}"$  radii only. Show clearly how *all* points of contact are obtained.

This type of problem is always very poorly done; it needs careful and insistent teaching as to simple *loci*. The usual fault is the assumption of erroneous conditions ; in this case it was usually taken for granted that the two smaller circles were inscribed in quadrants of the upper larger one. Points of contact were usually ignored.

Question 3. Copy the diagram, making the radius of the outer circle  $1\frac{1}{2}"$ .

Was well done. Most failures were due to want of care in reading the diagram, and to a mistaken effort, as in Question 2, to inscribe circles in sectors.

Question 4. The diagram shows a symmetrical figure composed of straight lines and five semi-circles of equal radii. Draw a *similar* figure having a total height of  $3\frac{1}{4}"$ .

Unsatisfactory ; for although a very large number of students showed more or less knowledge of a proportional scale, few realised the care necessary to secure practical accuracy in an enlargement. In too many cases absurdly small radii were relied upon for copying angles. Other solutions showed no visible construction.

Question 5. Construct a regular nonagon of  $1\frac{3}{4}$ " side. Describe a circle touching all the sides of the nonagon. Within the circle inscribe a regular nonagon having its sides parallel to those of the first one.

If you employ a protractor for measuring an angle, this must be clearly shown and the number of degrees stated.

Knowledge of some construction for a regular polygon of given side was common, but here again the practical difficulty of the problem and the need for adjustment are insufficiently recognised.

Question 6. The diagram shows the elevation of a short prism, or slab, the bases of which are *equilateral* triangles. Draw the plan, and write down the angle which the bases make with the *vertical* plane of projection.

This problem was not often attempted, and then its point was usually missed. Some of the weakest work occurred here.

Question 7. A right cone, diameter of base  $3\frac{1}{2}$ ", height  $2\frac{1}{2}$ ", has the plane of its base inclined at  $45^\circ$  to the horizontal plane. Draw the plan of the cone, and of its section by a plane parallel to the base and  $1\frac{1}{2}$ " from the vertex.

Produced much sound knowledge of the principles of projection. Decidedly satisfactory both as to grasp of the position of the solid and construction of the ellipses.

## SECTION B.

Question 8. Draw a geometrical framework on which the given diaper pattern may be constructed. You are advised to draw the framework geometrically, and to sketch, freehand, just enough of the pattern to illustrate your meaning. Show very clearly what you consider to be the unit of repeat.

Suitable frameworks and applications of the pattern upon them were quite common. But many candidates who presumably knew quite well what a unit is failed to mark it. When shown it was usually right.

Question 9. The diagram shows a pattern composed entirely of semi-circles. Show two other ways of arranging semi-circles so as to produce a repeating pattern, with the necessary constructions for determining centres.

Showed much improvement upon previous questions of the same kind, and a growing understanding of the construction of pattern. Sometimes, however, the arcs shown were not semi-circles.

Question 10. Show what geometrical help you would use in setting out the plate shown in the diagram. Assume that  $AB$ , the diameter of the octagon, is 5".

The necessary construction was generally known by those who read the question carefully. Many, however, assumed  $AB$  to mean the diameter of the circumscribing circle. Others ignored the given dimension and so missed the point of the problem.

Question 11. Indicate what geometrical constructions you would employ in setting out the circular window shown in the diagram. The "cusping" need not be shown.

Fairly well done. The habit of starting divisions of a circle from a horizontal diameter appears to have blinded almost all candidates



to the fact that this or any such window would be symmetrical about a vertical axis. Here the construction for inscribing a circle in a sector, so freely and inappropriately used elsewhere, was very often lacking.

Question 12. Sketch approximate front and side elevations of the chair shown in the diagram.

The general idea of front and side elevations was very well grasped : perspective sketches were rare. The details of the front elevation were not often completely realised but there were a few excellent solutions.

Extract from the Report of the Examiner (H. Walter Lonsdale) on the Examinations in Perspective, April and June, 1905.

#### EVENING EXAMINATION.

Results : 1st class, 341 ; 2nd class, 1,201 ; Failed, 734 ; Total, 2,276.

The improvement on the results of previous years that was noted in the Evening Examination of last year was not maintained in this one, for though the aggregate of successes is nearly the same, those of the first class are relatively fewer. This is in some measure due to an increased disregard of the instructions as to the placing of the problems on the paper, a fault committed by a larger number than usual of the candidates. Many of these, though producing intelligent work, failed in accuracy, owing to their having to use points at some distance off the paper, thus forfeiting the few more marks which were required for the attainment of a first-class success ; these marks they would probably have earned had the rules been duly complied with. Other sources of failure, very frequent even in the case of students solving, apparently with ease, the more advanced problems, were the inability to measure lines raised above the ground plane, and the prevalence of the idea that, when a ground-line has to be assumed, this should be drawn in advance of the object to be measured, not touching it. Greater proficiency might have been looked for in Section B, several of the problems being only slight variations on those set in this Section in previous years.—On the other hand there was a rather better understanding of the geometrical diagrams, there were fewer very faint drawings, and only exceptional cases of superimposed exercises. An improvement in the draughtsmanship was also to be noticed, slovenly and confused drawings being less common.

#### SECTION A.

Question 1.—Diagram Q. 1 gives the plan, the front elevation and the side elevation of a rectangular cross, the upper arms of which terminate in pyramids. Put this into perspective, standing on the ground plane with its front face inclined at an angle of  $30^\circ$  to the picture plane towards the right. A, the nearest vertical edge of the shaft, is to be 1 foot to the right of the spectator and 4 feet within the picture. The eye is to be 4 feet above the ground and 11 feet from the picture. Scale,  $\frac{1}{2}$  an inch to a foot.

The horizon must be drawn across the short way of the paper, 6 inches from the top, and the centre of vision placed 4 inches from the left-hand edge of the paper.

The prevailing weakness in measuring the heights of the vertical lines raised on various points of the plan accounted for the small number of marks gained by the majority of those attempting this exercise. There was only a low percentage of quite correct replies.

Question 2.—Diagram Q. 2 gives the half-plan, the front elevation and the end elevation of a basket, rectangular on plan, with a semi-cylindrical lid. Put this into perspective, standing on the ground plane with its horizontal edges inclined to the picture plane at angles of  $45^\circ$ , the longer edges receding towards the right. A, the nearest point of the base, is to be 2 feet to the left of the spectator and 2 feet within the picture. The eye is to be 4 feet above the ground and 12 feet from the picture. Scale,  $\frac{1}{2}$  an inch to a foot.

The horizon must be drawn across the short way of the paper, 4 inches from the top, and the centre of vision placed in the centre of the horizon.

The response to this question was rather more satisfactory, there being a moderate average of good solutions. With the weaker candidates the chief obstacle to success was the imperfect understanding of the geometrical diagrams.

Question 3.—Find in perspective a point on the ground plane 3 feet to the left of the spectator and 6 feet within the picture. From this point draw on the ground plane, towards the right, a line 7 feet long, parallel to the picture plane; this line is to be the base of a square plane of no thickness standing vertically on the ground. Through the centre of the square draw a horizontal line 10 feet long, inclined at an angle of  $45^\circ$  to the picture towards the left, and projecting equally on each side of the vertical plane. This line is to be the axis of a right cylinder of 4 feet diameter. Draw the cylinder, showing its intersection with the vertical plane. The eye is to be 14 feet from the picture and 7 feet above the ground. Scale,  $\frac{1}{2}$  an inch to a foot.

The horizon must be drawn across the short way of the paper, 3 inches from the top, and the centre of vision placed in the centre of the horizon.

This was selected by a large number, as is usually the case where the conditions of the problem are specified, no diagrams being given; the result, however, was disappointing. There were only isolated instances where full marks could be awarded. The intersection of the cylinder with the vertical plane, when attempted, was almost universally misunderstood, being shown as a circle parallel to the ends of the cylinder; in numerous instances it was altogether omitted. The measurement of a horizontal line not touching the ground plane, such as the axis of the cylinder, or the diameter of its end, proved to be an insuperable difficulty in a large proportion of the answers.

Question 4.—Diagram Q. 4 shows in perspective the interior of a room rectangular on plan. The ceiling is a descending plane, receding from the spectator downwards. It intersects the end wall of the room in the line AB, and the side walls in the lines partially shown by AA', BB'. Complete the ceiling, which is to be a square, and in its centre trace a circle of 8 feet diameter. From the centre of the circle drop a vertical line 4 feet long. Show the angle at which the plane of the ceiling is inclined to the ground. The eye is 10 feet from the picture. Scale,  $\frac{1}{2}$  inch to a foot. The centre of vision and ground line are given.



The horizon must be drawn across the short way of the paper, 7 inches from the top, and the centre of vision placed in the centre of the horizon.

This was worked with a fair measure of success. Many fell into the error of assuming that verticals from the square of the floor would give the points for the square of the sloping ceiling. There were numerous instances of failure in measuring the vertical pendant at the centre of the ceiling, even where the candidate had correctly solved all the difficulties of the main problem.

Question 5.—Diagram Q. 5 shows in perspective a rectangular block lying on the ground plane, A being a point also on the ground plane. From A draw a line receding into the picture parallel to the longest edges of the block and 5 feet in length. This is the horizontal trace of a rectangular plane receding upwards and resting on the upper edge of the block. The two inclined edges of this oblique plane are to be 6 feet long, and the rectangle is to form a side of an equilateral triangular right prism supported by the block. Complete the prism and show the point on the ground vertically below the near upper corner of the prism. Scale,  $\frac{1}{2}$  an inch to a foot. The horizon, centre of vision, ground line and distance of the eye from the picture are given.

The horizon must be drawn across the short way of the paper, 7 inches from the top, and the centre of vision placed  $6\frac{1}{2}$  inches from the left-hand edge of the paper.

This was taken up by a large proportion of the candidates, the successes amounting to a satisfactory percentage, which would have been higher but for the neglect of the instruction respecting the placing of the drawing on the paper. This fault, of frequent occurrence in all the exercises of Section A., was specially prominent in the answers to this question.

Question 6.—Diagram Q. 6 shows in perspective a rectangular block with one of its sides touching a wall, in which is a rectangular recess. A is a point on a horizontal ceiling which intersects the wall in the line B. L is an electric light suspended from point A. At C and D points on the wall, are rods perpendicular to the face of the wall. Trace the shadows cast by the electric light. The centre of vision is given.

The horizon must be drawn across the short way of the paper  $4\frac{1}{2}$  inches from the top, and the centre of vision placed 6 inches from the right-hand edge of the paper.

Better results should have been produced in this problem, one of only moderate difficulty. Of those who correctly showed the shadows cast on the wall by the two rods the great majority failed in tracing the shadow on the wall of the line forming one of the upper edges of the block, a line of precisely similar character, being parallel to the rods and touching the same plane.

## SECTION B.

Question 7.—Diagram Q. 7 gives in perspective two lines AB, CD, at right angles to each other, lying in a horizontal plane, and a vertical line CF, which is equal in length to AB. Find the measuring point for AB and the distance of the eye from the picture. Find also a point on CD such that its distance from C shall be equal to CB. The horizon is given.



Knowledge of the methods for solving this problem was displayed in a large proportion of the attempts, but the reluctance so generally shown by candidates to draw the assumed ground line in contact with the lines to be measured was a frequent cause of failure to achieve the object required, viz., to determine the distance of the eye from the picture.

Question 8.—Diagram Q. 8 is the perspective representation of a cube, standing on the ground plane, as it would appear to a spectator placed at a station point E. Show how the aspect of the cube would be changed, if the spectator were to move 2 feet to the left on a line parallel to the picture plane, his eye remaining at the distance above the ground shown by the horizon and ground line given. Scale  $\frac{1}{2}$  an inch to a foot.

To this question there was a good proportion of intelligent replies.

Question 9—Diagram Q. 9 shows in perspective a triangular slab with vertical sides, lying on the ground plane. Trace on the ground plane a border parallel to the outline of the base of the slab, the width of the border to be equal to the thickness of the slab. The horizon, centre of vision and distance of the eye from the picture are given.

This question should have elicited a greater number of correct answers, the exercise being but a slight modification of one that was set in a recent examination. The assumption of a ground line in advance of the object, which was the course adopted in most of the instances, and the consequent complication of construction lines, evidently tended to confuse many of the candidates and to produce failure. The principle that the distance between two lines must be measured by a line meeting them at right angles was not sufficiently recognized. The absence of letters explanatory of the constructive points, and of figures marking the angles, was very prevalent in these replies, where they were specially necessary; this fault entailed frequent loss of marks.

Question 10—Diagram Q. 10 represents in perspective two equilateral triangles, A and B, of equal size, lying on the ground plane. A is correct, but B is inaccurately drawn. Find the errors in B and show how they should be rectified, assuming the point D and the direction of the line DF to be correct. The horizon, centre of vision, ground line and distance of the eye from the picture are given.

The detection of errors in this given perspective representation attracted the usual large proportion of candidates, and resulted in a high percentage of successful corrections.

Question 11.—Diagram Q. 11 gives in perspective a door partially opened; the door is known to be 8 feet high and 4 feet wide. Find the distance of the eye from the picture and the centre of vision. Show what will be the position of the ground line if the scale of the picture be assumed as  $\frac{1}{2}$  an inch to a foot.

This was productive of only a small amount of good work. The distance of the eye from the picture was rarely found; none of those were successful who attempted to determine the necessary measuring points by means of an advanced ground-line. The position of the ground-line to a half-inch scale was generally found, but for the most part only by experiment; the use of a proportional vertical scale in the picture, or of the more accurate geometrical method, being quite exceptional.

Question 12.—Diagram Q. 12 shows in perspective a right pyramid of square base standing on a horizontal plane. D.D.D. are edges of a rectangular tank, being the lines in which its vertical sides F.F.F. intersect the horizontal plane. A is the reflection of the apex of the pyramid on the surface of still water in the tank. Find the level at which the water must be so as to produce this reflection, and trace the rest of the reflections.

This was the least popular of the exercises, but of the few candidates selecting it a good proportion gave adequate replies. Many, while showing knowledge of the required construction, failed more or less in applying it; the reflection of the sides of the tank, for instance, was frequently omitted.

#### PERSPECTIVE.

##### DAY EXAMINATION.

Results: 1st class, 85; 2nd class, 406; Failed, 242; Total, 733.

The proportion of success achieved in the Day Examination was somewhat higher than in that of last year, being nearly on a level with the standard attained in the recent Evening Examination. There was, however, a marked diminution in the number of candidates obtaining very high marks, due to a falling off in the quality of the work done in Section B. Only two of the questions in this Section were at all adequately responded to; the other four produced for the most part poor results, even when attempted by students displaying advanced knowledge in dealing with the problems of Section A. The draughtsmanship and general presentment of the answers was fairly satisfactory, and improvement was obvious in the understanding of the geometrical diagrams.

##### SECTION A.

Question 1. Diagram Q. 1 gives the half-plan and the elevation of a tower, square on plan, standing on the ground-plane. Put the whole into perspective, a side of the tower being inclined to the picture-plane at an angle of  $30^\circ$  towards the right. A, the foot of the nearest vertical edge of the main block of the tower, is to be 2 feet to the right of the spectator and 3 feet within the picture. The eye is to be 6 feet above the ground and 11 feet from the picture. Scale  $\frac{1}{2}$  an inch to a foot.

The horizon must be drawn across the short way of the paper, 5 inches from the top, and the centre of vision placed 4 inches from the left-hand edge of the paper.

The comments made on the corresponding exercise set in the Evening Examination apply in equal measure to this one.

Question 2. Diagram Q. 2 gives the half-plan, the front elevation, and half the side elevation of a rectangular block, square on plan, with spreading base and surmounted by a half-cylinder. Find a point on the ground-plane, 1 foot to the right of the spectator and 2 feet within the picture. This is point A, the nearest lower corner of the base. Put the whole object into perspective, standing on the ground-plane, with its front face inclined to the picture-plane at an angle of  $30^\circ$  towards the right. The eye is to be 11 feet from the picture and 5 feet above the ground. Scale  $\frac{1}{2}$  an inch to a foot.

The horizon must be drawn across the short way of the paper, 5 inches from the top, and the centre of vision placed 4 inches from the left-hand edge of the paper.



angle, and are equally inclined to the vertical centre-line of the wall. The height of the vertical edges is known to be equal to the width of the wall. Find the distance of the eye from the picture, and the base-line of the wall. The horizon and centre of vision are given.

Chosen by a comparatively small number of candidates, this problem was attended with very moderate success. Only a few of those attempting it were able to see that the gable in the diagram gave the centre, two corners and the two half diagonals of a square equal to the one required to be found.

Question 10. Diagram Q. 10 is the perspective representation, inaccurately drawn, of an equilateral triangular right prism with square sides, standing on a horizontal plane. Find the errors, and show how they should be rectified, assuming the lines AB and AC as correct. The horizon is given.

The usual large proportion of students undertook the correction of errors in the perspective of the diagram, with a good average of success. Many, while showing knowledge in their replies, failed to note the statement that the base of the prism was an equilateral triangle and treated the near angle as a right angle.

Question 11. Diagram Q. 11 shows in perspective two men of equal height standing at points A and B. A is a point on the ground-plane, and B a point on an oblique plane receding upwards from the ground, which it intersects in the line HT. Find the point on the ground-plane vertically below B, and show the angle at which the oblique plane is inclined to the ground. The horizon, centre of vision, ground-line, and distance of the eye from the picture are given.

In the answers to this question there was little evidence of acquaintance with any of the numerous methods for determining the height above the ground of a given point. Proportionately to the number of attempts, the total of correct solutions was consequently very small. An error of very frequent occurrence was assuming the upper line of the oblique plane to be its vanishing line.

Question 12. Diagram Q. 12 shows in perspective two oblique lines parallel to each other, receding upwards from a horizontal plane which they touch in the points A and B. Their shadows are indicated by dotted lines. At C, another point on the horizontal plane, is a vertical line. Find the position of the light, and trace the shadow of line C. The horizon is given.

This exercise in finding a shadow consistent with the given shadows of two oblique lines met with the same scant success as the last. Only in isolated cases was more done than finding the source of the light and producing the oblique lines and their shadows to their respective meeting points. The necessity of determining the vanishing line of the vertical planes passing through the light and the two oblique lines was very seldom recognized.

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MODEL DRAWING.



No. 111,223.



No. 36,508.

Extract from the Report of the Examiners (W. J. Donne and W. Norris, A.R.C.A., Lond.) on the Examinations in Freehand Drawing in Outline, May and June, 1905.

#### EVENING EXAMINATION.

Results : 1st class, 2,463 ; 2nd class, 5,815 ; Failed, 3,615 ; Total, 11,893.

The quality of the work was similar to that of last year. The example, while affording scope to students possessing a knowledge of ornament, was a good test of the candidate's power to represent freely symmetrical curves and shapes in various positions.

The Examiners would remind teachers of the subject that an intelligent planning of the whole design with one portion finished, can obtain a first-class ; many such drawings have received high marks, while the work from some schools lacks method and suggests poor teaching.

The Examiners are pleased to note that there are not so many small drawings as last year, but still some instances of measuring for which deductions have been made.

The instructions allow considerable liberty in the execution of the exercises, with pencil, pen or brush, and many candidates have used the brush with considerable dexterity.

#### DAY EXAMINATION.

Results : 1st class, 902 ; 2nd class, 2,547 ; Failed, 1,999 ; Total, 5,448.

The work at the Day Examination appeared to be of a lower standard than that at the Evening Examination, possibly in some measure due to the difficulties of the example.

A great many candidates lost marks because the relative proportions of the outer and inner curves of the plate were not true to the example, thereby showing a different width of border.

Extract from the Report of the Examiners (John Parker, R.W.S., and Martin A. Buckmaster, A.R.C.A., Lond.) on the Examinations in Model Drawing, May and June, 1905.

#### WITH ILLUSTRATIONS.

#### EVENING EXAMINATION.

Results : 1st class, 2,245 ; 2nd class, 4,672 ; Failed, 6,366 ; Total, 13,283.

The standard of work this year was a trifle lower than that of recent years, owing to the larger number of candidates presenting themselves insufficiently prepared.

The shading of the groups as directed in the amended syllabus for 1905-6 has not been as generally adopted as the Examiners expected.



## DAY EXAMINATION.

Results : 1st class, 864 ; 2nd class, 1,949 ; Failed, 3,249 ; Total, 6,062.

The quality of work at this Examination did not reach so high a standard as that of the Evening Examination, and it appeared from the exercises submitted that the teaching of these candidates was not nearly so thorough.

The groups set for this Examination presented no great difficulties as the solids could be easily seen from any position, yet a large number of very elementary faults occurred in the placing of the models. The Hexagonal Prism was frequently badly constructed and drawn. Although resting on a horizontal plane, the hexagonal face appeared tilted simply for want of the necessary vertical construction lines. It is evident from such errors that at some centres the pupils have not been well taught.

There were, of course, a number of capable students who submit good drawings, exhibiting a thorough appreciation of model drawing, the value of which as a training is generally acknowledged.

Extract from the Report of the Examiners (Henry Bayfield and John Somerscales, A.R.C.A., Lond.) on the Examinations in Drawing in Light and Shade, May and June, 1905.

## EVENING EXAMINATION.

Results : 1st class, 877 ; 2nd class, 2,770 ; Failed, 3,192 ; Total, 6,839.

The drawings made at this examination showed a very fair average quality of work.

The cast being somewhat simpler than that of last year, enabled more candidates to complete their drawings, and a higher standard of excellence to be reached.

In a large number of drawings there is still an indication of a want of knowledge of the principles of light and shade, and an inability to make a fairly correct contour, both of which are essential to the study which this Examination is intended to test.

The Examiners repeat that good preliminary work, with some portion of the exercise carefully completed, is a better proof of the candidate's knowledge of the subject than hurried and careless work with the apparent object of completing the exercise : they also remark that candidates who work in pencil, or pen and ink do not seem to realize that in an Examination of this kind truth of tone is an important factor.

## DAY EXAMINATION.

Results : 1st class, 176 ; 2nd class, 562 ; Failed, 726 ; Total, 1,464.

The work done at this Examination did not reach so high a standard as that of the Evening Examination.

Many drawings still indicate bad methods of work, but there were fewer of a totally worthless character.

Report of the Chief Inspector for Art (S. J. Cartlidge, A.R.C.A., Lond.) on the Examinations in Drawing on the Blackboard at Schools of Art and Art Classes, 1905.

Results : 1st class, 916 ; 2nd class, 1,030 ; Failed, 594 ; Total, 2,540.

The Examiners report that the work generally was much on the same level as, and, in the case of exercises reaching the higher degrees of excellence, compared favourably with, that of last year, especially in the tests in Drawing from Models and Common Objects, and from an Example of Ornament.

In some Centres the new method of conducting the test in Memory Drawing was not fully understood, and at such Centres Drawing upon the Blackboard would appear only to have been practised for a short period immediately preceding the examination, Memory Drawing not being rationally taught. The candidates had not been instructed how to view an object as a whole, to analyse its component parts, to observe their shapes and proportions and to store these in the mind in order of importance and relationship. Such candidates in fact only look at the object : they do not observe it.

Other common faults indicating limited practice and the want of efficient instruction are, standing too near the Blackboard, holding the chalk as a pen and drawing with the fingers in short sketchy lines, and trimming the line. The latter fault has grown through the introduction of mounted felt dusters, the use of which to modify the direction of line should be discouraged.

More care is obviously necessary in planning the course of study and in arranging that sufficient practice is provided to ensure facility and accuracy ; and teachers should give due attention to the question of Memory work, which can only be satisfactorily done by instructing students to observe intelligently and to remember fully the characteristic features of any object chosen as the subject of study.

The use of coloured chalk does not appear to receive much attention. In the illustration of class lessons its use is often desirable.

Extract from the Report of the Examiner (Professor R. Elsey Smith) on the Examination in Architecture, May, 1905.

Results : 1st class, 178 ; 2nd class, 171 ; Failed, 134 ; Total 483.

The work this year appeared to be very much on the same level as that of last year. I do not see, to judge by the marks awarded, that it is of substantially a better character, though I think at the same time there are some signs of improvement and in particular that there was less untidy and slovenly drawing than in previous years. A large number of students attempted the full number of questions allowed, but a considerable number did not answer more than three or four questions ; the average number attempted is 5.35, and, considering the wide range of the paper set, this is hardly satisfactory. I noticed too as in previous years that certain questions, notably those dealing with the Gothic and Renaissance periods, were comparatively neglected.



The first five questions dealt with Classic work ; those answered by the largest numbers were, No. 3—dealing with mouldings—355 answers ; No. 2—a question on the Orders—346 answers ; and No. 5—dealing with the enrichment of mouldings—100 answers ; the other two questions relating to classic buildings were less frequently and less satisfactorily answered.

The orders were often very well drawn, but a considerable proportion of the candidates have taken either the Greek or Roman instead of showing the two comparatively, and here and there a candidate displayed profound ignorance of the relation between the column and its entablature. In dealing with mouldings to a large scale the different nature of the curves used for their profiles by Greeks and Romans was in many cases altogether lost sight of.

The comparatively few replies to questions 1, dealing with the structure of the roof of a Greek Temple, and 4, dealing with the construction of a Roman domed or vaulted building, and the fact that, in most cases, these replies were neither quite accurate nor complete—though there were some notable exceptions—suggests that the course of training has dealt rather too exclusively with the individual orders and their details and has to some extent over-looked the method of applying them in actual structures.

The next four questions dealt with work of the various Gothic periods. The first—dealing with vaulting—has been attempted by less than one-fourth of the candidates, but has in most cases been fairly well answered. Question 7, which asked for drawings of two foliated capitals, was attempted by nearly one-third of the candidates, and the majority failed to mark clearly the difference between the carving of the two periods.

The two questions dealing with important parts of buildings received less attention and the answers were not as a rule good.

The three questions dealing with Renaissance work have been answered by 8, 10, and 32 candidates respectively. This is a very small proportion and it is not easily accounted for ; the questions were not more difficult than in the case of Classic or Gothic work and in view of the general attention given to design of a Renaissance character at present, it is surprising that so few students appear to make it a subject for study.

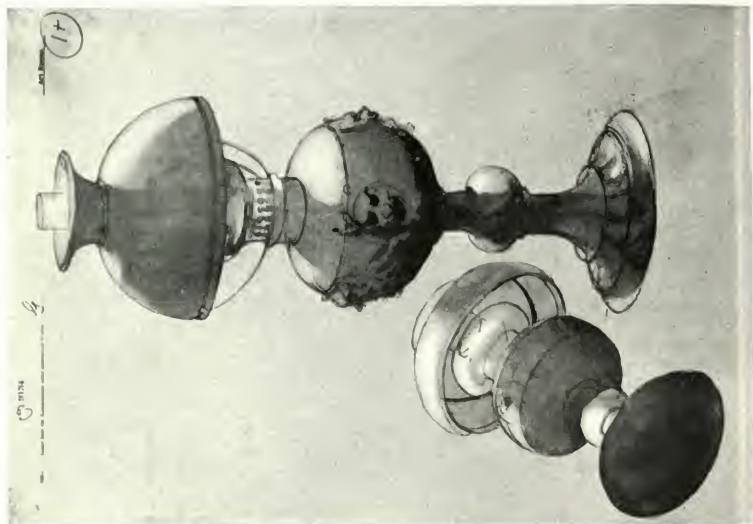
Three of the last four questions in the paper related to some building or buildings of which the candidate had personal knowledge and as usual these were answered by the majority of candidates ; as many as 370 answered No. 14 (sketches of some feature of a building), and in many cases the exercises were excellent. The candidate has no doubt a better chance of preparing himself to deal with such questions, but at the same time the answers gave evidence of careful and accurate observation and study, and the drawings illustrating them were often clear and precise. The subjects chosen are sometimes too ambitious ; no candidate, however capable, can hope to deal satisfactorily with the plan, elevation, and section of a cathedral in the 40–50 minutes which is the utmost time that can be properly devoted to a single question, but where examples of moderate size are selected very good and complete illustrations are often the result.

The written descriptions, also, quite maintained the improvement shown last year, but many candidates failed to realise the importance of describing the building fully. Even where illustrations are given in reply to another question, the reply, to be satisfactory, should be



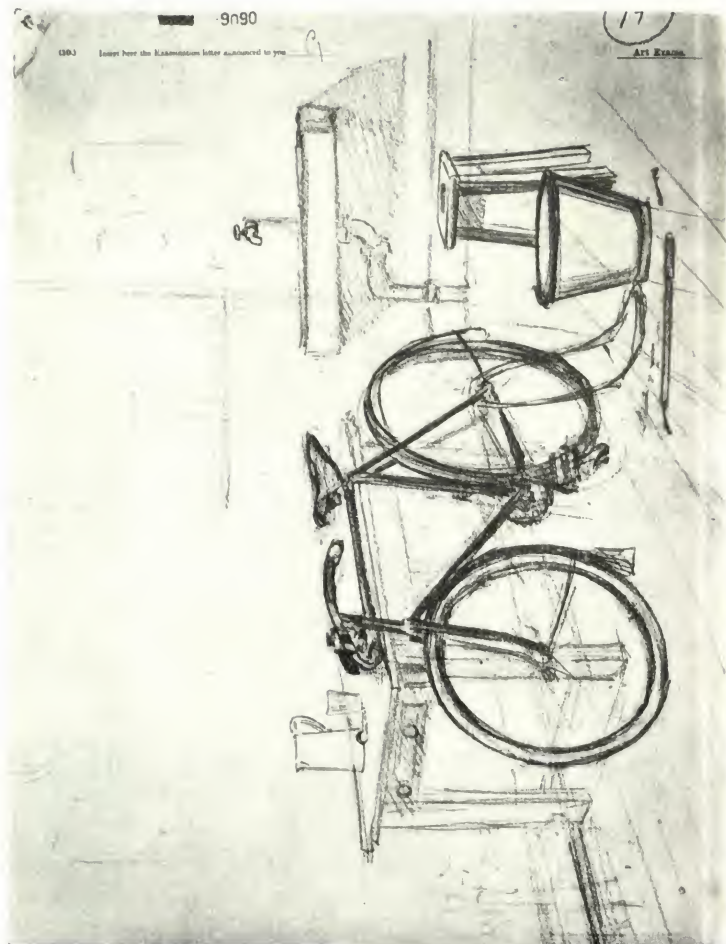


DRAWING OF COMMON OBJECTS FROM MEMORY.





DRAWING OF COMMON OBJECTS FROM MEMORY.

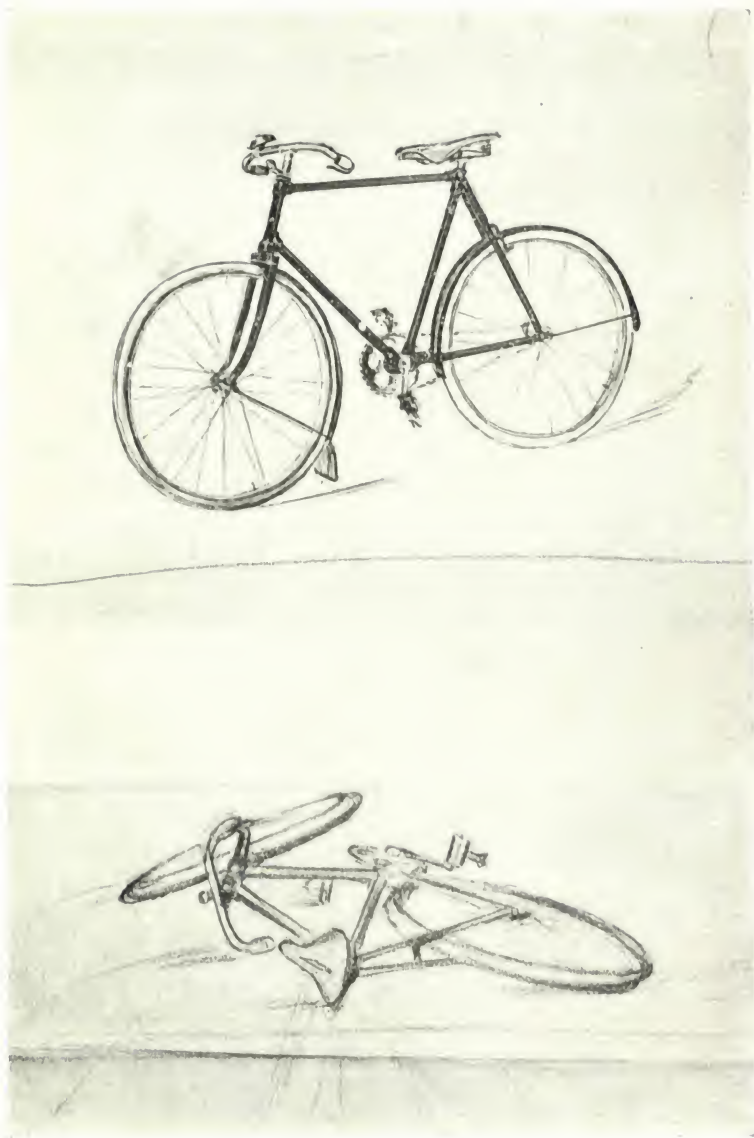


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DRAWING OF COMMON OBJECTS FROM MEMORY.



sufficient for the examiner or anyone unacquainted with the building to form some mental image of it. The type of building most commonly selected is a small church and the description of it should include *e.g.* not merely the fact that there is a nave, transepts and choir, if all occur, but should state the number of bays to each : mention if they have aisles and how the nave, etc., is lighted. Some candidates were content to mention that there is architecture of different periods, often describing portions as "typical" but not describing the actual features or characteristics.

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Extract from the Report of the Examiners (Martin A. Buckmaster, A.R.C.A., Lond., and Terrick Williams, R.I.) on the Examination in Drawing of Common Objects from Memory, May, 1905.

WITH ILLUSTRATIONS.

Results : 1st class, 139 ; 2nd class, 159 ; Failed, 341 : Total, 639.

The results of this Examination showed, in some respects, an improvement upon those of last year. Although there were fewer exercises displaying the highest power of drawing and grouping, there was a distinct decrease in the number of those which showed both ignorance of elementary drawing and the want of the power of forming a visual picture of common objects. Thus the majority of the candidates succeeded in giving a representation (though often faulty in perspective and proportion) of the construction and general appearance of the object selected.

Among the worst drawings were some that made it clear that the candidate did not properly appreciate the appearance and construction of the object he was drawing, but has given a representation of some simple geometrical figure or figures. This was noticeable chiefly in those drawings that represented objects which could be built up from geometrical solids, such as the Garden Roller, the Pump, and the Leather Trunk, where a cylinder, a prism, or a rectangular block has been unintelligently utilised.

The Examiners suggest that masters of schools should impress upon students the great importance of observing and of making memory drawings (even if only slight sketches) of objects which they are continually seeing around them, as the power of observation is thus developed in respect, not only of the objects so drawn, but of things generally, and it is the cultivation of this habit of observation which is the main object of this Examination.

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Extract from the Report of the Examiners (E. J. Gregory, R.A., P.R.I. and W. F. Yeames, R.A.) on the examinations in Drawing from the Antique and Drawing the Antique from Memory, May, 1905.

#### DRAWING FROM THE ANTIQUE.

Results : 1st class, 456 ; 2nd class, 637 ; Failed, 270 ; Total, 1,363.

Regarding the work in this subject as a whole the high average reached in the two past years is well maintained.

The Examiners regret, however, that amongst the exercises obtaining the highest marks, there were none of the marked excellence of the preceding years.

They notice with satisfaction the evident striving of most candidates to render the Antique with intelligence, but must still impress on them the necessity for greater attention being paid to the balance and poise of the figure, as well as to the articulation of the limbs with the body.

Amongst the exercises are many wherein the candidates have run into opposite extremes in their rendering of the proportion of thickness ; making the body and limbs as much too thick in some instances, as they have made them much too thin—even grotesquely so—in others. The pernicious practice of covering the whole figure with sooty shading is happily on the decrease, and this year was seen in only a few of the drawings.

The Examiners recommend candidates to draw in a manner that will enable them, in the time given, to make a graphic statement of the whole of the subject figure—facial features, and details of the hands and feet included. Too many, in attempting an excessive degree of finish, find themselves without sufficient time to so render more than a portion of the subject, and are compelled at last to leave these parts almost unindicated.

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#### DRAWING THE ANTIQUE FROM MEMORY.

Results : 1st class, 109 ; 2nd class, 57 ; Failed, 198 ; Total, 364.

The Examiners are still of the opinion that in this examination the number of good exercises sent up is not so large as might be expected, and they conclude that this arises from the candidates not sufficiently cultivating, by practice, the habit of drawing from memory. The slight increase in the number of candidates leads them to hope, however, that more students will eventually appreciate the benefit to be derived from the mental training necessitated by the terms of this examination, and make a point of qualifying themselves to enter for it.

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Extract from the Report of the Examiners (Byam Shaw and H. S. Tuke, A.R.A.) on the examination in Drawing from Life, May, 1905.

WITH ILLUSTRATION.

Results : Excellent, 43 ; 1st class, 144 ; 2nd class, 248 ; Failed, 843 ;  
Total, 1,278.

The Examiners are pleased to report that two or three of the best drawings have reached a distinctly higher level than those of last year.

On the other hand, the sitting pose, with its attendant difficulties, as compared with the standing pose, in vogue for so many years, has found out the weak places in the mass of the candidates.

This, the Examiners consider, is, in a way, a decided advantage as giving the better candidates an opportunity of profiting by their superior training and knowledge.

They recommend the drawing reproduced here to the notice of masters and students, not only as an excellent drawing, but as an example of sound method in manipulation.

Extract from the Report of the Examiners (Professor A. Thomson, M.A., M.B., and Professor R. Howden, M.A., M.B.) on the Examination in Anatomy, May 1905.

Results : 1st class, 112 ; 2nd class, 231 ; Failed, 145 ; Total, 488.

The number of candidates who entered for the examination this year was 49 fewer than last year. This may possibly be explained by the fact that the introduction of such a question as No. 12 in the paper imposes a more severe and searching test of the practical application of the candidate's anatomical knowledge. The question was as follows :—" Make a drawing of the back view of the figure of a man in the act of drawing a bow. The sketch must display the main features in the construction of the figure as regards bone and muscle."

The Examiners think, on the whole, that the results have justified the introduction of this class of question. The mere repetition by memory of sketches and diagrams which appear in the various text books is thereby avoided and the candidates have of necessity to adapt the arrangement of the bones and muscles to suit the pose of the figure in the action desired.

Most of the candidates made an honest attempt to answer the question, others endeavoured to palm off a diagram of the figure in some conventional pose, adapting it to the requirements of the question by in some way introducing a bow. It was obvious, too, that in a considerable number of cases the figure was so posed as to conceal the parts most difficult of interpretation. Thus in many instances the forearms were hidden behind other parts of the body, so that their structure was not revealed. Whilst realizing the ingenuity thus displayed, the Examiners of course gave higher marks to those who attacked the subject in a straightforward manner.

A considerable number of the better candidates fell into error from not reading carefully the instructions set forth in the paper, wherein

it was stated that any candidate who attempted question 12 might not attempt more than four *other* questions. This was apparently misread by some, who only answered four questions including No. 12.

The Examiners are gratified to record a great improvement in the knowledge displayed of the form of the pelvis and its disposition within the body.

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Extract from the Report of the Examiner (W. G. Paulson Townsend)  
on the Examination in Memory Drawing of Plant Form, May  
1905.

Results : 1st class, 272 ; 2nd class, 1,417 ; Failed, 734 ; Total, 2,423.

In the general level of the work there is a slight decline, which is possibly due in part at least to the altered conditions for the examination. The number of papers of outstanding merit has not increased, but on the other hand there are not so many incapable exercises.

Speaking generally there were fewer gross errors in the analysis of the plants represented, and, as it should be, an artistic rather than a botanical view was taken of the subject ; by this remark it must not be understood that truthfulness is a secondary consideration, for the facts must be recorded, and fidelity to nature is looked for, so far as it is needful to copy nature for purposes of decorative design.

The fact has not been lost sight of, that the plants named in the syllabus and in the examination paper are not in bloom in different parts of the country at the same time of the year, and that, as the classes are generally held during the winter season difficulties arise which prevent many students studying direct from nature for this examination. The Examiner again strongly advises students to study from nature in preference to books, and when this is not possible good illustrations in line, diagrams and photographs should be selected.

There appears to be an indifferent and doubtful illustration of a Poppy in use at some of the schools, and teachers are urged to exercise greater care, in order to prevent study from practically unsuitable examples. A number of candidates are uncertain as to the name of the plant represented by them. It is to be regretted that these candidates were not better informed.

Candidates should not make statements, other than those asked for, upon their exercises, or write notes to the Examiner.

With regard to the second part of the exercise, viz., the adaptation of the plant analyzed, as a flat surface ornament to fill one of the geometrical spaces given, the Examiner found the exercises worked compare well with those of previous years. Better taste was shown throughout and there was less striving after newness. There was, however, a large percentage of examples of bad growth in the designs, many of which were the work of candidates who exhibited considerable facility, ingenuity and power in the use of the pencil, but a regrettable want of truthfulness in the study of the plant.

Again, a fair proportion of candidates have used colours instead of monochrome, others have made mistakes in measurement in constructing the geometric space, or have not set out their papers as indicated in the diagrams ; these students have in consequence lost marks for having failed to observe and comply with the instruction on the examination paper.







No. 2,539.



No. 2,892.



No. 2,743.

Extract from the Report of the Examiner (Lewis F. Day), on the  
Examination in Painting Ornament, May, 1905.

WITH ILLUSTRATIONS.

Results : 1st class, 114 ; 2nd class, 493 ; Failed, 420 ; Total, 1,027.

The number of exercises was about the same as last year—1027 as against 1021. The first impression was that they were hardly up to the standard of last year ; and though, after the altogether hopeless work had been weeded out, the remainder seemed much more satisfactory, the number of marks finally awarded to them shows a distinctly lower average of merit.

In the exercises which have passed, the painting was on the whole direct, clean and workmanlike ; and, at the same time, there was less than in former years of that mechanical method which is suggestive, not so much of painting as of printing, in distemper : there was less, too, of the shading in hard lines remarked upon in last year's report. In the less competent work there was sometimes a sort of slovenly brutality of execution, showing sad want of education, which it is hoped another year's schooling may supply.

Candidates show as a rule increasing facility in the management of tempera—though, here and there, an exercise in which the pigment was peeling off the canvas, showed to great disadvantage ; and sometimes there was about the panel a shiny appearance of *oil-painting*, which is just *not* the effect it is desirable to seek in tempera.

In the matter of colour, candidates have been happier in the use of harmonious than of contrasting colour. The few attempts at polychrome were not conspicuously successful ; still there were some very tastefully treated panels. There was not much to complain of in the way of absolutely crude colour, but the effect was often very dull ; and there were quite a number of instances in which the design was with difficulty to be made out—presumably because the candidate was not sufficiently at home with his medium to know what his tints would dry to. Anything like real taste or refined colour has been recognised in the award of marks.

There was room for more taste than is generally shown in the *framing* of the panel. Only a small proportion of the candidates have done well in this respect. Some few did not so much as attempt to obey the instruction about framing, and so forfeited any chance they may have had of passing.

Several candidates more intent on showing off their figure-painting than on painting ornament have come off badly in the examination. Ideas of what is ornament may differ ; but, clearly, ornament does not mean a village blacksmith, nor yet a fleet of ships in sail. It is a pity that two or three able candidates did not do enough to gain the full marks to which their painting would have entitled them if they had done more.

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Extract from the Report of the Examiners (G. D. Leslie, R.A. and W. F. Yeames, R.A.) on the Examination in Painting from Still Life, May, 1905.

Results : 1st class, 401 ; 2nd class, 608 ; Failed, 434 ; Total, 1,443.

The Examiners are pleased to notice that the high average of merit, in this subject, of the last year or two, is still well maintained.

As regards the teaching it is satisfactory to find that the recommendations made in the last report have been attended to with good results—as, for instance, the fault prevalent in certain schools, of rendering the shading of white objects in strong mauve and purple tints ; examples of this error were far fewer this year.

The Examiners would wish to see more strict attention paid to the instructions given for the arrangement of the objects and their background. These instructions have been well thought out by them, as being most suitable to the composition and effect of the group.

The instruction “that the canvas (or paper) must be well filled with the group and its background” has been entirely disregarded in a few cases, thereby compelling the Examiners to disqualify the exercises.

Extract from the Report of the Examiners (G. C. Haité, R.B.A., and F. Hamilton Jackson, R.B.A.) on the Examination in Principles of Ornament, May, 1905.

Results : 1st class, 50 ; 2nd class, 267 ; Failed, 293 ; Total, 610.

The Examiners note with pleasure a further advance in the capacity of candidates for expressing their views with clearness.

It is satisfactory to find that the proportion of first-class passes is about the same, despite the fact that the total number of papers is less by 66. There is also a slight increase in the second class, and the papers generally showed more care, both in regard to written description and to drawings illustrating remarks. There were, however, still instances of unpardonably slovenly and untidy papers.

Question 2.—Give an example of ornament which lacks repose—suggest alterations to the same by either (a) Elimination, or (b) Addition, by means of which the principle of repose may be complied with.

The answers to this question were most disappointing, very few candidates appearing to understand its intention. The alterations suggested often consisted of the simple introduction of horizontal lines (which is apparently a panacea given in some text-book for the production of repose), and it was frequently thought that the making of a totally different design would meet the requirements of the question.

Question 3.—Make a drawing of the natural growth of the vine, showing stem, leaf, tendril and grape growth. Add an example of its use in ornament.



The drawings of the vine generally showed but slight knowledge of the facts of growth, though there were a few excellent exceptions. The Examiners wish again to press upon masters and students alike the extreme importance of making intelligent drawings of plant and flower forms, with special reference to the characteristic shapes of leaf, bud, and growth, the comprehension of which is so necessary for the production of good ornament. Without such a store of memories to draw upon, the designer inevitably produces emasculated copies of designs made by others.

Question 4.—Give three examples of pattern based upon geometrical forms.

In answering this question, many candidates contented themselves with giving geometrical forms upon which pattern may be based instead of pattern based upon them, and thereby lost marks. There appeared also to be a confusion in the minds of some between "pattern" and ornament.

Question 5.—Give three examples of wooden balusters, good in proportion and of pleasing outline, and describe the various methods by which they may be produced.

Although clearly stated that the examples of balusters were to be "wooden," examples of stone balusters were often given. As the proportions of the two classes could not be the same, even first-rate drawings of the one would not have been satisfactory examples of the other. Candidates are again advised to study the questions carefully; they will be safe in assuming that the wording is not adopted haphazard and without consideration, the endeavour of the Examiners always being to express their meaning with precision.

Question 6.—Cut and pierced ornament has been executed in many materials for the enrichment of plain surfaces. Name substances which have been so used and sketch two examples of such ornament.

The replies were disappointing considering the large field from which beautiful examples of pierced ornament may be selected, and candidates again showed a certain confusion of mind, wrought-iron grilles being instanced in several cases as examples of pierced work.

Question 11.—Give four examples of the ornamental use of forms borrowed from the animal world.

The answers to this showed the same kind of confusion, as did the replies to Question 4, a preference being apparent for figures of animals used in decoration rather than for animal forms used ornamentally.

Question 12.—The example (A) is a sculptured granite slab at Nigg, Ross-shire. The example (B) is a 16th Century ewer or flagon of pewter. Analyse and discuss the design of both, illustrating your remarks by means of sketches.

This question, which was one of the most advanced, ranks third in the number of attempts, showing an ambition in the candidates which in many cases was not altogether justified by their knowledge. Very few of the candidates recognised the derivation of the Celtic ornament on the slab and the greatly improved proportion which would result from restoring the parts which have disappeared, but which can be deduced with certainty by completing the curves of the truncated ornament. The discussion of the pewter flagon was better, showing considerable appreciation of delicate proportion, but knowledge of the necessities of manufacture was conspicuous by its almost entire

absence. Yet the replies to the two questions (9 and 10) (see below) which dealt with technical details and which were attacked by many candidates showed a very satisfactory result for the most part, the mistakes being few, though complete answers were rare. The result shows a great and gratifying increase in technical knowledge on the part of the average student—a knowledge which it is most important for the designer to possess.

Question 9.—Would the same design be equally satisfactory for a carpet with a heavy pile as for Brussels or Kidderminster? Give reasons for your opinion and illustrate your answer with sketches.

Question 10.—A stained glass window is made by putting together pieces of glass cut to various shapes. Give a section of the lead employed and describe the process of binding them together. How does the process of manufacture affect the design?

A note in the "General Instruction" impresses upon the candidate the importance of giving answers in a direct, simple, and careful manner. It is also directed that if the back of the drawing paper be used, T.O. should be written at the right hand corner of front page and the number of the examination slip large on the back, but although this last direction is printed in italics it is frequently ignored.

Several students lost marks by supposing that Question 9 was a continuation of Question 8. It should be understood that each question is complete in itself.

Extract from the Report of the Examiners (E. S. Prior and R. Phené Spiers) on the Examination in Historic Ornament, May, 1905.

Results: 1st class, 45; 2nd class, 105; Failed, 44; Total, 194.

The number of candidates has fallen off, there being only 194 as against 217 last year.

The general standard of the answers received has been satisfactory. Some study outside the illustrations of text-books is noticeable this year, references being occasionally made to examples which the student has seen in museums or in buildings in his neighbourhood. The Examiners trust that this system of independent research will be extended, and that students will especially be encouraged to visit the ancient churches and manor-houses in the vicinity of the schools and so make themselves acquainted with the treasures of historic ornament that still exist in most parts of England. One point is still misunderstood, in spite of the clear instructions, which stated that students should "confine themselves to the questions that are asked"; there were apparently many who did not carefully read them. In Question 3, for instance, where the leaf only of various well-known ancient capitals was to be illustrated by sketches three inches high, many drew the capital, which was not required, and to a smaller scale, so that the characteristics of the foliage could not be shown. Again, in Question 5, where a frieze or panel three feet long, and one foot high to one-eighth full size was asked for, with the flowing ornament of various styles, some have drawn vertical or square panels or borders, in which case marks have been deducted.



Q. 1. Describe the internal decorations of the Egyptian Temples, with illustrative sketches of the sculptured and painted ornament of the columns of the Great Halls and of their ceilings and also of those of the Sanctuaries.

Many of the illustrations were taken from the tombs instead of the temples, and the descriptions given of the decoration were those of the tombs at Beni Hassan, and not of any temple. In the case of the best drawn patterns, the colours were not quite Egyptian. The fact that out of the 194 papers, no fewer than 167 have answered Question 1, shows that Egyptian art, which comes first in Owen Jones' *Grammar of Ornament*, was the student's favourite subject.

Q. 2. The paintings in the tombs of Egypt and the sculptured bas-reliefs of the Assyrian and Persian palaces give representations of chairs, couches and tables. Sketch some examples, and compare them with the marble seats in the theatre of Bacchus at Athens and as carved in the Panathenaic frieze of the Parthenon.

To this question there were sixty-seven answers, some of which were excellent. There were a few references to museum specimens; but here probably the text books have rendered good service to the student.

Q. 3. What is the essential difference in the treatment of the foliage of the Greek and Roman Corinthian capitals as found in—

- A. The Choragic monument of Lysicrates at Athens.
- B. The Pantheon at Rome.
- C. The Temple of *Vesta* at Tivoli.
- D. The Arch of Septimius Severus.

giving illustrations (about three inches high) of the leaf in each case.

There were over 100 answers to this, in most of which there was a fair knowledge of the foliage of the capitals of the monument of Lysicrates and of the Pantheon. The foliage of the capital of the arch of Septimius Severus should be more studied, as it forms the model on which the whole of the Romanesque sculpture of the South of France is based.

Q. 4. Draw in elevation or in perspective (about three inches high) the Roman Composite capital, and show by further sketches what changes were introduced in the Italian versions of the same in the 16th century.

This has not been understood. In the Roman examples of the arch of Septimius Severus, the Baths of Diocletian and the Arch of Titus, the upper band of the volute is carried straight across the capital, dipping slightly in the latter example to carry the centre flower. Some of the Italian architects, Palladio for instance, in their composite capitals, turn this band down and carry it behind the echinus, and this treatment is that adopted by Inigo Jones in the Banqueting Hall at Whitehall, and other English architects; but it is a deliberate departure from the principle of the Greek and Roman Ionic capitals from which it was originally derived.



Q. 5. Sketch to one-eighth full size the decorative treatment in flowing ornament of a frieze or panel one foot high and three feet long in the following styles (one example only of each): Greek, Pompeian, Chinese, Indian, Persian, Moorish (in the Alhambra), Saracenic (at Cairo), Celtic, Russian or Scandinavian, and Italian Renaissance.

Answers to Question 5, to which reference has already been made, were sent in by eighty-five candidates. In many cases it would have been better if the candidates had confined their illustrations to those styles with which they were acquainted, and given more time to them; the attempt, however, made in the others may possibly lead to further study of the same, which is one of the principal objects of the questions. The Indian and Persian examples given were, on the whole, by far the best answered.

Q. 6. Define the terms *Champlevé* and *Cloisonné* as applied to enamels or inlays, and sketch some Egyptian, Persian, Chinese and Japanese examples. Do you know of any ancient or modern examples of inlays in pottery?

The first part of the question was uniformly well answered, though the illustrations given were not always of the best known examples.

Q. 7. Compare by sketches the pierced stone window tracery of the Indo-Saracenic mosques with (a) that also in stone found in Byzantine churches and early Cairene mosques, and with (b) the moulded plaster examples of the Alhambra.

There have been very few answers to this question, but it may direct the attention of students to the extremely beautiful examples of pierced stone tracery, some in the Indian Museum and others illustrated in photographs and photogravures of well known works on the subject.

Q. 8. Show by sketches the use of *figure-work* for the decoration of buildings in (a) Byzantine mosaics, (b) Gothic sculptures, (c) Renaissance bas-reliefs. The places and dates of the examples selected should be given.

This was well answered. It was attempted by sixty candidates, and of these seven showed an appreciative knowledge of the different styles.

As to the answers to the remaining questions, the Examiners observe that where the questions dealt with pattern they were taken up and fully answered by the body of candidates; on the other hand when knowledge of ornament in its practical historic use was asked for, the response was usually disappointing. The Examiners would point out that ornament is not pattern-making, and that the great value of treating it historically is in the students appreciating the fact that no form has come into the habit of a style without having had a reason on the practical side. Wherefore the constructive history of the thing decorated is essential to an understanding of its decoration, but the answers of the candidates seldom showed much knowledge of this.

Q. 9. The wall decoration of interiors was for three centuries largely based upon the framing of *panellings* and *doorways* in wood. Show this from examples which you assign to (1) c. 1500, (2) c. 1600, (3) c. 1700 respectively. If possible your answers should indicate your own study of a building that you have visited. Failing this, examples from museums may be given in illustration.

Q. 12. Trace fully the development of the *chimney piece* from c. 1300 to 1800, giving both English and foreign examples which will illustrate the progress of its decoration.

These two questions which tested study as to the two chief vehicles for historic ornament in the room—the door and the chimney piece—showed that no candidate had a knowledge of the constructive evolution. Scarcely one in ten candidates attempted these questions, and in no case was shown any indication of a substantial study.

Q. 10. Explain by sketches the use of “*diaper*” in mediæval ornament: (a) by the painter, (b) by the sculptor, (c) by the weaver. What is the origin of the term? Give the approximate dates of the specimens you illustrate.

This question, on the other hand, was answered by nearly half the students, in general, very fairly, though again with some ignorance of the conditions of its use.

Q. 13. Sketch three pieces of English Renaissance *decoration*, the first from an Elizabethan Manor house, the second from St. Paul's or other work of Sir Christopher Wren's, the third from the work associated with the Adams brothers.

This, though it received less attention, possibly as being at the end of the paper, had also some very good answers.

Q. 11. How were *book-covers* ornamented by (1) the Romanesque and early Gothic artists, by (2) those of the Renaissance? Indicate the materials used in the examples which you sketch.

Q. 14. Give drawings of (1) an Italian *cassone*, of (2) a *chest* of Northern Europe c. 1500. Contrast the methods and materials of the ornament, and describe the crafts employed.

The application, again, of decoration to particular craft-works—if not so completely ignored as in the case of the architectural application of ornament—can have been seldom studied, since only eighteen candidates attempted Question 11, and twenty-two Question 14. There were, however, some seven of the answers to the latter question which displayed good knowledge, for which high marks were given.

To one candidate the Examiners gave very high marks for his wide knowledge of many kinds of ornament, and his masterly grasp of the essential features in his illustrations. High marks have been given for the work of three other candidates who answered a few questions extremely well, and this the Examiners commend instead of the half attempts at many questions, which generally indicate that no regular study in any one phase of historic ornament has been made.

Extract from the Report of the Examiner (Mervyn Macartney) on the Examination in Architectural Design, May, 1905.

Results: Excellent, 4; 1st class, 41; 2nd class, 27; Failed, 41;  
Total, 113.

The number of candidates shows a slight falling off, being 113 against 118 last year.

The work is about up to the average and no one candidate shows unusual ability.

The answers to questions in Building Construction were uniformly better done than the Architectural Designs.



The subject set, a railway station, gave the candidate a very wide field for displaying his knowledge of design, planning and construction. The elevation can, in the hands of a capable man, be made most interesting and typical of its purpose. The plan of a building with which all must be more or less acquainted enables a candidate to show his power of observation and of satisfactorily grouping offices which he must have seen many a time. The station-master's quarters would also afford the candidate scope for convenient planning of a small domestic building.

The roof over the platform gives him an opportunity of showing his ability in iron roof construction.

Out of the 113 candidates there is not one who has produced a design that is not commonplace : that is to say, who has not applied as an elevation the features of either a Queen Anne Town Hall or Rectory or else the Tudor Domestic Style.

A station is for the purpose of handling passenger traffic and parcels. A simple elevation with clock tower would be suitable. As to the fenestration, an appearance rather of the office or warehouse than domestic type would be most suitable. Bay windows, parapets, elaborate buttresses are out of place. Semi-circular windows and archways as seen at King's Cross Station give the right keynote to the style. Utility and strength are what are wanted.

The next point is the planning of the offices.

The conditions say "A Booking office about 20' 0" x 30' 0", with a part screened off for Booking Clerks." This has been translated by some to mean a booking office 20' 0" x 30' 0", plus booking clerks' office nearly as big, plus a clerk's private room about the same size. One can hardly realize that not only one but several candidates have made plans on these absurd lines.

Another important detail of station planning is control of the ingress and egress of passengers. Not a few of the designs provided for passengers to reach the platform or street by passing through either the Refreshment or Waiting Rooms. Of course, one is not acquainted with the stations on every railway, but it is hardly conceivable that such an arrangement is common in England, where tickets are generally taken at the barrier. But a worse fault has been perpetrated by four or five of the candidates, viz. :—the placing of the columns supporting the platform roof on the edge of the platform. Several only allow 4 or 5 feet space between the train and the columns.

It is strange that the Station Master's house showed worse planning than the offices. Few candidates have satisfactorily grappled with the plans or elevations : but a large proportion of them have shown considerable knowledge of construction in roofing. Still, too large a number follow precedent and design their columns with Corinthian caps and elaborate bases and ornamental scrolls. Good construction requires but little ornament.

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DESIGN.—STAGE I.



EXERCISE II.

No. 19,734.

Extract from the Report of the Examiners (T. Erat Harrison, and W. G. Paulson Townsend), on the Examination in Design, Stage 1, May, 1905.

WITH ILLUSTRATIONS.

Results :. 1st class, 352 ; 2nd class, 1,061 ; Failed, 659 ; Total, 2,072.

There was a slight falling off in the number of designs which reach the standards for first and second class, though there was a small increase in the number of exercises submitted for examination. There was an improvement among the lower second class exercises, and also among those which do not pass, there being fewer absolutely incapable exercises than formerly. Hence the work as a whole showed a trifling advance. Both drawing and execution were better, and there was a decided improvement in the observance of conditions. There were fewer errors in measurement, and a marked diminution in the number of candidates who use too many colours. A large proportion of candidates gave evidence of sound teaching, but displayed a want of power to apply properly the instruction they have received, and many exercises seem to have been worked by candidates whose training was too short to have warranted their taking part in the examination, but with further study they may anticipate more successful results.

There is again a tendency to render in outline only, both flowers and stalks, even when taking an important part in the design.

Exercises showing errors of one inch and over in measurement were rejected, whilst smaller inaccuracies involved proportionate discounts.

Exercise I. "Design, in black and white only, a geometric ornament to fill the given shape, treating it as part of a border."

Only a small proportion of candidates chose this exercise, and their answers could not, on the whole, be considered satisfactory. Although geometric ornament was asked for, something like 19 per cent. of the candidates gave floral designs. Many have treated the shape given as though it were closed at each end, instead of being, as stated, part of a border requiring a "follow-on" pattern. Others gave a series of enclosed ornaments which cannot be accepted as "part of a border." Four used two or more colours instead of black and white.

Exercise II. "Design on a series of lozenges, each measuring diagonally  $8\frac{1}{2}$  in. by 6 in. and arranged as shown in the diagram, an all-over pattern based upon a natural form but adapted to ornamental repetition. Not more than three colours or three tints of one colour, to be used. Three repeats must be shown, but only one need be completed."

This exercise attracted a large proportion of the candidates, and the work showed a satisfactory standard. The construction of the pattern was well understood, although some candidates interpreted an 'all-over' pattern rather vaguely. There were a few designs showing taste and originality which have lost marks owing to their very incapable execution. Candidates must bear in mind that careful and accomplished technique is required to set forth a clever conception. Careless and incompetent work may ruin the best design or at all events reduce it to a mere suggestion.



Exercise III. "Fill with foliated or floral design a vesica as shown in the diagram (C). No border lines may be added."

Or "Fill the inner part of a shape given in the diagram (D) with an interlacing or scroll device ; the enclosing border as marked on the diagram, to consist of bands of colour only. In working either of these designs not more than three colours, or three tints of one colour are to be used."

More than half the candidates chose the vesica for their exercise. Many seem to have attended the examination either without compasses or with very small or defective ones, as there were numerous instances in which not very successful attempts were made to draw the curves by hand. A few have taken the dotted lines of the diagram as the shape required, although it was expressly stated that they showed the construction of the figure only.

Exercise III. D. attracted a small and weak set of candidates. Purely floral designs were submitted for scrolls, and the genuine scrolls were poor in design. The interlacing pattern was not well understood. Many students seem to have thought that any meaningless tangle of lines could be accepted. Some exercises had no pretensions to be considered scrolls, so were presumably intended to be interlacing devices. Others showed what are really floral fillings, but parts of which occasionally overlapped each other. These could not be accepted as straight-forward answers to the question. The Examiners have admitted as scrolls all designs which are in the least degree based upon the accepted scroll form.

Extracts from the Reports of the Examiners (Walter Crane, R.W.S., and Lewis F. Day) on the Examination in Design, Stage 2, May, 1905.

#### WITH ILLUSTRATIONS.

Results : 1st class, 156 ; 2nd class, 375 ; Failed, 780 ; Total, 1,311.

The results of the Examination compare favourably with those of last year.

Of 1,311 papers received, 516 were in response to Exercises IV. and VI., sub-divided as follows :—Embroidery and Lace, 169 ; Belts (mostly for silver work), 135 ; Furniture Designs, 75 ; Lanterns, 79 ; Miscellaneous Objects, 16 ; Stained Glass, 22 ; Chains and Pendants and Jewellery, 20.

#### EXTRACT FROM MR. CRANE'S REPORT ON EXERCISES IV. AND VI.

##### *Exercise IV.*

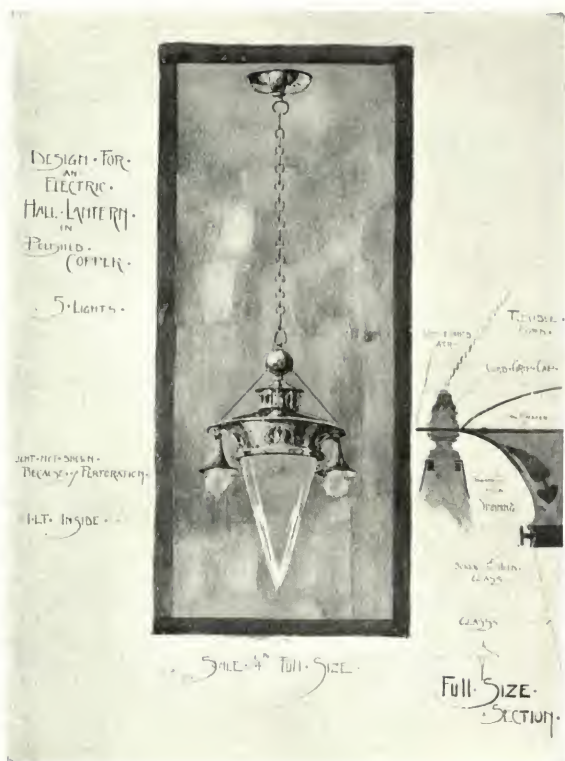
"Make a working design for some piece of domestic furniture or decoration—as, for example, a hall lantern suitable for electric light, or a casement window in plain glazing with an armorial panel of stained glass."

##### *Exercise VI.*

"Make a working design for some object of personal adornment—as, for example, a lady's belt in silver, repoussé, enamelled or jewelled, or the yoke of a lady's dress in embroidery or lace."

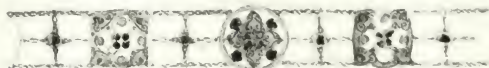


### DESIGN.—STAGE II.



#### EXERCISE IV.

No. 30,486.



Design for Wash. ult. to be specified as important in the future  
unusually a second set of



book of medals - 1000 - 1000 -

Section showing strata dipping toward  
toward the north

[illegible]

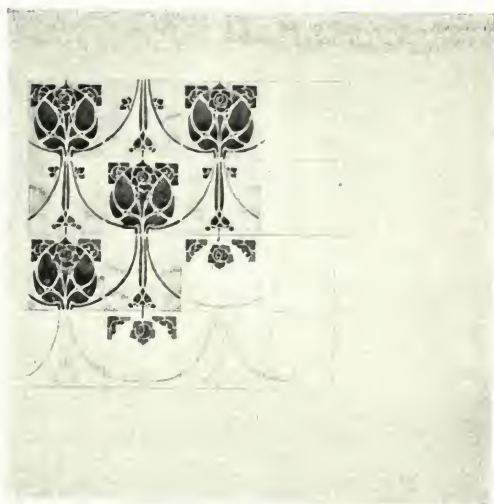
### EXERCISE VI.

No. 28,947.



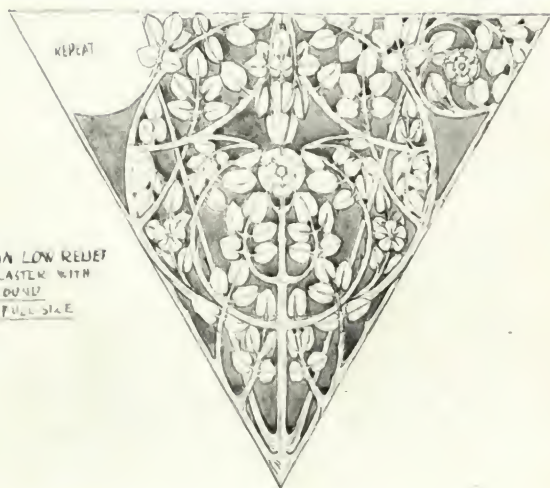


DESIGN.—STAGE II.



EXERCISE V.

No. 12,836.



SPANDRIL IN LOW RELIEF  
MODELLED PLASTER WITH  
TINTED GROUND  
ONE SIXTH FULL SIZE

EXERCISE VII.

No. 25,463.

The highest level of technical accomplishment and tasteful and appropriate design was reached in the designs for jewellery, which, generally speaking, too, with the embroidery designs, seemed to be the best understood in relation to their purpose and material, and the exercises in these two subjects, it may be noted, were also the most numerous.

Want of taste and sense of scale, however, must be noted too generally in the less successful exercises, and in the rare instances where the human figure was introduced the drawing was very weak, as well as the sense of its ornamental adaptation.

There was a tendency observable towards the repetition of certain well-known affected types and units of design, but the influence of the stereotyped forms of what is known as "l'Art Nouveau" was not nearly so much in evidence as in former recent years, which is so far satisfactory, as indicating a healthier direction. Heraldry when introduced was generally very poor or positively bad, which seems curious considering its great decorative value when appreciatively treated. Failure in this particular was more especially noticeable in the designs offered for stained glass, which were the poorest in design of any, perhaps.

One exercise was described as "a standing lamp to be executed in bronze by beaten work." The drawing, however, showed no sense of metal construction or treatment or knowledge of the nature of the material.

In one case, a candlestick was drawn partly in elevation and partly in perspective, and in another—a design for a knocker in the form of a horse—the knocker would not work according to the drawing.

These, however, were exceptions, and, speaking generally, there seems to have been an honest attempt on the part of the candidates to meet the conditions of the different exercises according to their skill and knowledge, even when these fell below the requirements of the subject.

#### EXTRACT FROM MR. DAY'S REPORT ON EXERCISES V. AND VII.

##### *Exercise V.*

"Design a drop pattern especially suited to execution in some particular material or by some particular process. Mention the scale to which the design is drawn, the measure of the repeat, and the depth of the "drop." State also the material or process to which the design is adapted."

##### *Exercise VII.*

"Occupy an equilateral triangle standing upon one of its points— $\nabla$ —with a design based upon some natural growth, but adapted to execution in a particular material or by a particular method. Mention the material and method of execution, and the scale to which the design is drawn.

There seems to have been a general and healthy desire to conform to conditions; and of the few candidates who have been disqualified for wilful disregard of instructions, very few indeed would have stood much chance of passing in any case. None of those, for example, who disobey instructions so far as to give neither measure nor scale, nor depth of drop pattern, show themselves in any way competent; and of those who mention neither material nor process of execution the best would not have ranked high.



In the best exercises the execution was good (better than ever it was), clean, precise and workmanlike ; but, in the lower grade, candidates appear to be reverting once again to the loose, sloppy and dirty presentment of their design, of which it was hoped we had seen the last. In anything like practical design, precision of draughtmanship is essential. Yet even the stencilling designs did not, as a rule, show the firm, clean-cut outline indispensable in a stencil plate, and in some cases "ties" were not so much as plainly made out.

The answers to Exercise V. showed for the great part practice in the design of a "drop repeat"—though candidates were not always careful enough to show in their drawing how the repeat worked—thus putting the Examiners to unnecessary trouble, and lessening any chance they may have had of passing. One candidate put himself out of court by leaving the repeat entirely to our imagination. There were a few who would have passed (some of them in the First Class) but their designs did not drop, and there was one who started with the idea of a drop but lost sight of it.

One very ingenious drop pattern narrowly escaped disqualification, owing to the inscription on the label (which did not drop) ; but, as the label itself made a pattern which worked all right, it has been allowed to pass. There appear still to be (here and there) candidates who think that a "drop repeat" means only a pattern which "follows on" throughout the length of a strip of material.

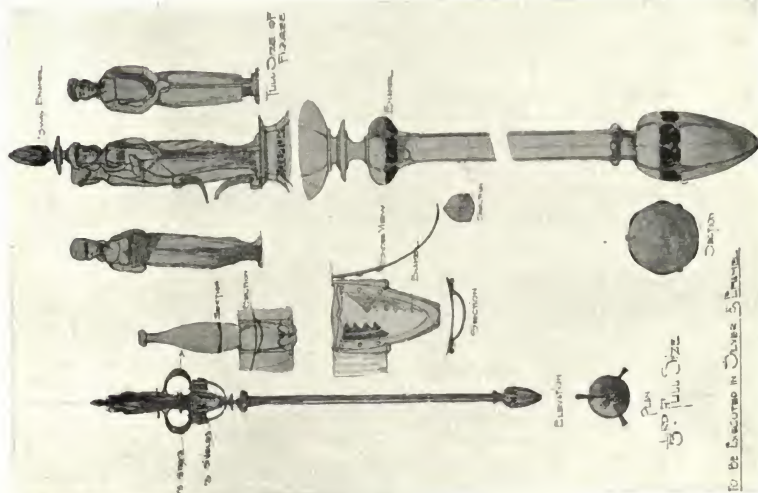
There ought to be no possible doubt in the mind of an advanced student as to what is an equilateral triangle, especially when it is figured in the question paper. Those candidates, therefore, who submitted triangles an inch or more out of the equilateral disqualified themselves through culpable carelessness. One able candidate has sacrificed his chances by allowing his design to straggle beyond the equilateral triangle specified.

The words in the instructions "standing upon one of its points" imply a design in which the position of the triangle is recognised. Those, therefore, who have not regarded that consideration, and have submitted an "all-round" design, have lost marks.

The instruction as to mentioning the *scale* of designs was usually obeyed—with the result of showing how little appreciation there is of any such thing. Candidates made designs which might appropriately be executed full size and described them as " $\frac{1}{2}$  full size" or "2 inches to the foot." In some cases, details of flowers, for example, were drawn to more than natural size and the design described as " $\frac{1}{2}$  or  $\frac{1}{4}$  scale." From descriptions such as " $\frac{1}{4}$  full size" or "11 $\frac{1}{2}$  in. to the foot" one can only suppose that the candidate made a design and then made a shot at its scale, without any clear idea of what is meant by drawing to scale.

Some candidates wasted time in *describing* at length the way their design was to be carried out. Their understanding of the process to be employed ought to be apparent in the workmanlike character of their drawing. All that is asked of them in the way of explanation is that they should *state* or *mention* the process. What the Examiners want to know is the method of workmanship they had in mind, in order to judge the appropriateness of their design to it.

There were not so many exercises this year in which the process of execution mentioned was evidently an afterthought. But there were still a great number which (considering that the matter is left entirely to the candidate) seemed to show that he had no idea of the conditions under which designs are made for any one form of







craftmanship or industry. It should not be possible for the student of a school of art to describe a design as "machine printed by block" or "for glaze tiles, process hollow over glaze." The candidate who described his design as being "for a triangular piece of cloth" has clearly no conception of why the Examiners ask for a statement as to the material and method of execution proposed in his design. Some of the designs were altogether unfit for the process stated, though they could conceivably be executed by it. They were, that is to say, practically out of the question, though physically possible. Students seem often to have no idea of the difficulty there would be in executing their designs. They see no objection, for example, to tiles a foot square or even larger than that.

There are still too many candidates who only scrape through the examination by mentioning a process by which, it can just be said, their design might be executed, though it is by no means clear it was designed for it. Designs which, by exception, at once suggest the process for which they claim to be designed, have received high marks. It is a pity there are not more of them.

There is a notable and most satisfactory decrease this year in the number of designs which strive wildly after novelty. On the other hand, even among clever students, the tendency (referred to in last year's Report) to vary the colour of a background without sufficiently considering the forms thereby given, is still to be observed, and leads to very ugly results.

There is to be noticed, too, an affectation of squareness in the rendering of floral forms, which is as far removed from beauty as from nature. In fact, though there are some altogether admirable designs among those which pass First Class, in work below a certain grade, beauty, whether of form or colour, is past looking for.

This is, perhaps, not entirely unconnected with the theory of teaching, which amounts in effect to leaving the student alone—or, at most, in sending him to Nature. Nature does not teach him the use of Nature. It seems to be a point of honour with the art student up-to-date to show in his design no trace of that study of historic ornament from which he would best and most surely learn how to treat the natural forms upon which he rightly relies for inspiration. It is to be noticed, by the way, that the general conception of "ornament" appears to stop short at the more or less decorative treatment of plant forms. That shows rather a narrow view of design.

Extract from the Report of the Examiners (John D. Batten and Walter Crane, R.W.S.) on the Examination in Design, Honours, May, 1905.

#### WITH ILLUSTRATIONS.

Results : 1st class, 23 ; 2nd class, 55 ; Failed, 142 ; Total, 220.

The number of papers received in this examination was 220. Of these 51 were in response to Ex. VIII., 20 in answer to Ex. IX., while the larger number 149 attempted Ex. X.

## EXERCISE VIII.

A stone panel, 30 inches high and 24 inches wide, is let into the wall of a building used as a school for the blind.

Make a design to scale for the carving of the panel, which must contain, as a principal feature, the figure of a blind poet—say, Homer or Milton.

Candidates may as they please either make their design to consist of a single figure or of a group, but a simple treatment of the subject is recommended.

The drawing must be in light and shade so as to show the character and treatment of the relief and its effect.

Give two sections of the whole panel, one longitudinal and the other transverse, to the same scale as the design.

The work submitted in answer to this Exercise was disappointing, and showed on the whole but little accomplishment in figure drawing or composition, and but little appreciation of the principle of sculptural relief, the sections given being frequently misunderstood and in some cases impracticable, and not corresponding with the elevations.

A general want of sense of proportion is observable in the figures, and a vagueness in the rendering of form and modelling, and no very high standard was reached. In some cases the subject has been conceived too much as a flat pictorial design. Allowance, however, may be made for its peculiar difficulties, but judging from the papers examined, the Examiners surmise that the design of modelled figures in relief is not in a flourishing condition in the schools of the country.

## EXERCISE IX.

Make a design for a Municipal Mace, for silver or silver-gilt and enamel. Take the full length of the Mace as measuring 3 feet.

Make the design to scale, showing the Mace entire, and give besides full-size details of principal parts with sections.

A symbolical figure or figures with armorial bearings must form the principal elements of the design.

The arms or emblems of any particular city or town may be introduced with the National or Royal heraldry. The charges to be shown in colour.

In this Exercise a higher standard of accomplishment was reached, but while the best of the exercises seemed to show technical study in metal work on the part of the candidates, and a knowledge of presenting a working drawing, which are creditable, the general conception or understanding of the essential characteristics of a Mace left much to be desired.

The exercise which showed the best design as to general form and proportion was very weak in the sketch of the larger detail. Another, though very skilfully drawn and metallic in feeling, had not the character of a true Mace, but was really a tipped staff or processional stick.



## EXERCISE X.

Make a design in black and white (pen or brush) for the title page of a folio book, which may be one of the following, according to choice :—

THE ODYSSEY OF HOMER ;

THE CANTERBURY TALES BY GEOFFREY CHAUCER ;

SHAKESPEARE'S TRAGEDIES, HISTORIES, AND COMEDIES.

The words of the title selected must be given in full, the lettering to form an essential part of the design, which must also include a figure, or group of figures, symbolical, illustrative, or suggestive in some way of the subject of the book.

The size of the actual paper upon which the design is intended to be printed is 12 inches by 9 inches. The size of the design itself must be 9 inches by 6 inches, and spaced upon the paper to show the proper margins.

State the method by which the design is intended to be reproduced.

Although the answers received were the most numerous, not a very high standard was attained. It may, however, be noted that there was a very distinct improvement in the form and spacing of the lettering as compared with the papers examined in similar subjects in past years, and, also, the designs generally indicated a decline in the influence of what may be termed the poster kind, which may also be counted to the good.

Again the Examiners have to deplore the weakness in figure drawing generally, and even in the more able and tasteful designs.

Evidence of any precise technical knowledge as to appropriate methods of reproduction in black and white is not very strong, to judge from the written statements accompanying the designs. The sense or knowledge, too, of properly spacing the title page of a book on the paper, so as to leave properly proportioned margins is not much in evidence, and where shown is generally in the case of exercises which fall short in the figure element in the design : for instance, one exercise was composed of a closely-filled leaf border, enclosing a title properly spaced and with proper margins as a recto page, but the introduction of some small figures in a vague pencil sketch, showed the student to be incapable of making any kind of representation of the human form. Another exercise was distinguished by a remarkably well-spaced title, pleasantly relieved with a light decorative pattern of leaves, but the effect was quite marred by the introduction of a group of ill-drawn and inexpressive figures with heavy black shadows underneath. Whereas, if the figure design had been equal to the lettering it would have taken a high place.

The instructions were mis-read or departed from in several cases, wrong titles being given in some, and wrong sizes in others. In one instance colour had been used, and the design obviously conceived as the outside cover of a book, rather than the title in black and white required.



Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling from the Antique, May, 1905.

Results : Excellent, — ; 1st class, 27 ; 2nd class, 64 ; Failed, 308  
Total, 399.

The Examiners regret to see that a very large proportion of the work submitted this year is of a low order of merit, showing clearly that the candidates have not been sufficiently prepared.

Taking the work as a whole, there is to be seen a distinct falling off in quality, as compared with former years.

Out of the whole of the works sent up, viz. 399, not one attains to excellence.

Extracts from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling from Life, May, 1905.

Results : Excellent, 4 ; 1st class, 21 ; 2nd class, 33 ; Failed, 115 ;  
Total, 173.

The average of merit is well maintained, and though about half the number of works submitted were by inexperienced students who should not have been permitted to enter for the Examination (which is, it must be understood, an Examination in *Advanced* Modelling), many of the students, on the other hand, show excellent construction and observation, and, added to this, an intelligent and sympathetic use of the clay as a plastic medium.

Extract from the Report of the Examiners (T. Brock, R.A., and W. Goscombe John, A.R.A.) on the Examination in Modelling the Head from Life, May, 1905.

Results : 1st class, 30 ; 2nd class, 21 ; Failed, 126 ; Total, 177.

The work shows a slight improvement upon that of last year, but only one exercise reaches the standard of excellence. There is still, however, a great deal of inexperienced work sent up. The Examiners would impress upon masters that this examination is in *advanced* modelling, and, therefore, ill-prepared students should not be allowed to enter.



MODELLING DESIGN.—STAGE II.



SUBJECT II.

No. 5,667.



SUBJECT III.

No. 4,401.



Extract from the Report of the Examiners (Henry Pegram, A.R.A., and F. Derwent Wood) on the Examination in Modelling Design, Stage 2, May, 1905.

WITH ILLUSTRATIONS.

Results : 1st class, 129 ; 2nd class, 114 ; Failed, 209 ; Total, 452.

452 students were examined this year, as against 531 last year.

The average has been maintained, and in two of the subjects, the best examples were in advance of those of preceding years.

There is, however, still room for improvement in the treatment of mouldings and lettering, and the Examiners have to repeat the criticism of last year : that masters have not paid sufficient attention to the special training of students for this advanced examination. They still consider that the quality of work to gain a first or second class should be of higher average in future than it has been for the last year or two.

SUBJECT I.

Design and model an iron fire-plate for the back of a grate ; the full size would be 24 inches by 12 inches, but the model is to be half that size.

The enclosing mouldings must be shown.

There was considerable variety of treatment of ornamental forms, but the surrounding mouldings were poor in design, and feebly modelled in a majority of instances.

SUBJECT II.

Design and model a medallion containing a trophy, to be carried out in plaster, as part of the decoration of a large hall.

The character of the trophy might be either Agricultural or Naval or Military.

The dimensions full size would not exceed 3 feet by 2 feet, but the model is to be one-third full size.

The shape may be oval or rectangular, vertical or horizontal.

The leading exercises were of high merit, but there was a sudden fall from these to the next and remaining exercises : the setting of the design, so important a feature of this Exercise, has not been sufficiently considered.

SUBJECT III.

Design and model a tablet or name plate to be placed over the stops of one side of a large church organ, and containing the words (equidistant from each other) Tuba, Choir, Great.

Each name occurs over two rows of stops, which are not, however, to be suggested in the design.

The design is to be full size, namely 12 inches long by 7 inches high ; it may be for either wood or metal.

The surrounding mouldings must be shown.

The Examiners have been unable to award full marks to any of the exercises, and the results were, on the whole, disappointing. Insufficient attention has been given to the mouldings surrounding the name plate ; and in most cases utter neglect of the lettering has been shown. There is a dangerous tendency to the use of the toy tree as a basis of the design.

Extract from the Report of the Examiners (T. G. Jackson, R.A., and W. Goscombe John, A.R.A.), on the Examination in Modelling Design, Honours, June 1905.

WITH ILLUSTRATIONS.

Results : 1st class, 4 ; 2nd class, 6 ; Failed, 41 ; Total, 51.

There were 51 exercises this year as against 43 in 1904.

The Examiners think that on the whole the standard reached is higher this year than last.

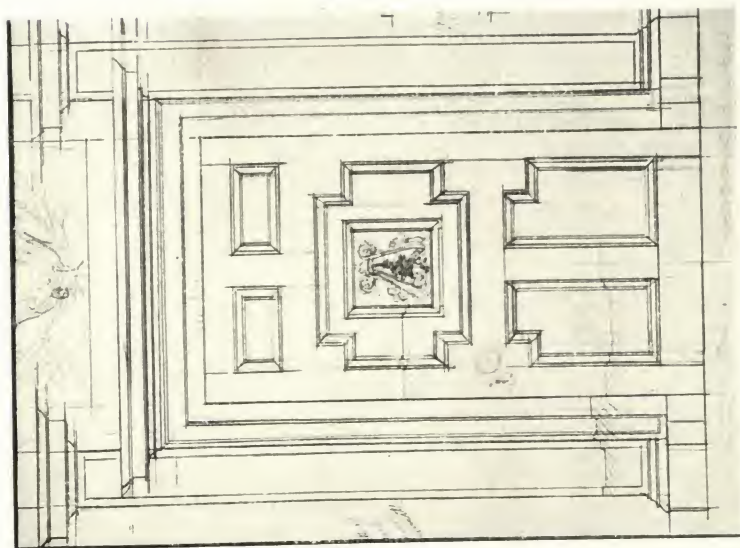
They observe with satisfaction that greater attention has been paid to the construction of the design than on former occasions, when they had to complain that nothing seemed to have been thought of but covering a given space with ornament. That the decorative motive has been more considered than heretofore is shown by the fact that the successful candidates who have done best in modelling have also produced the most creditable designs in the architectural setting.

They would point out the mistake of putting enormous masses of metal in a door knocker, as has been done in several of the designs ; some of the rejected designs were treated in low flat relief suggesting surface ornament, and impracticable as knockers, and have therefore received no marks. This remark refers especially to some exercises which were nicely modelled. Fifteen of the designs submitted have been marked as unworthy of admission to the examination, the students being insufficiently prepared.

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MODELLING DESIGN.—HONOURS.

(MODEL AND DRAWING.)



No. 5,647.